



8608

musicalia



G

A Madame Annette Essipoff-Leschetizky.

Grand
Scherzo de Concert

pour

PIANO

composé
par

LADISLAS ŽELEŃSKI.

Op. 35.

Pr. M 2.50.

Droit d'exécution réservé.

Propriété de l'Éditeur pour tous pays.

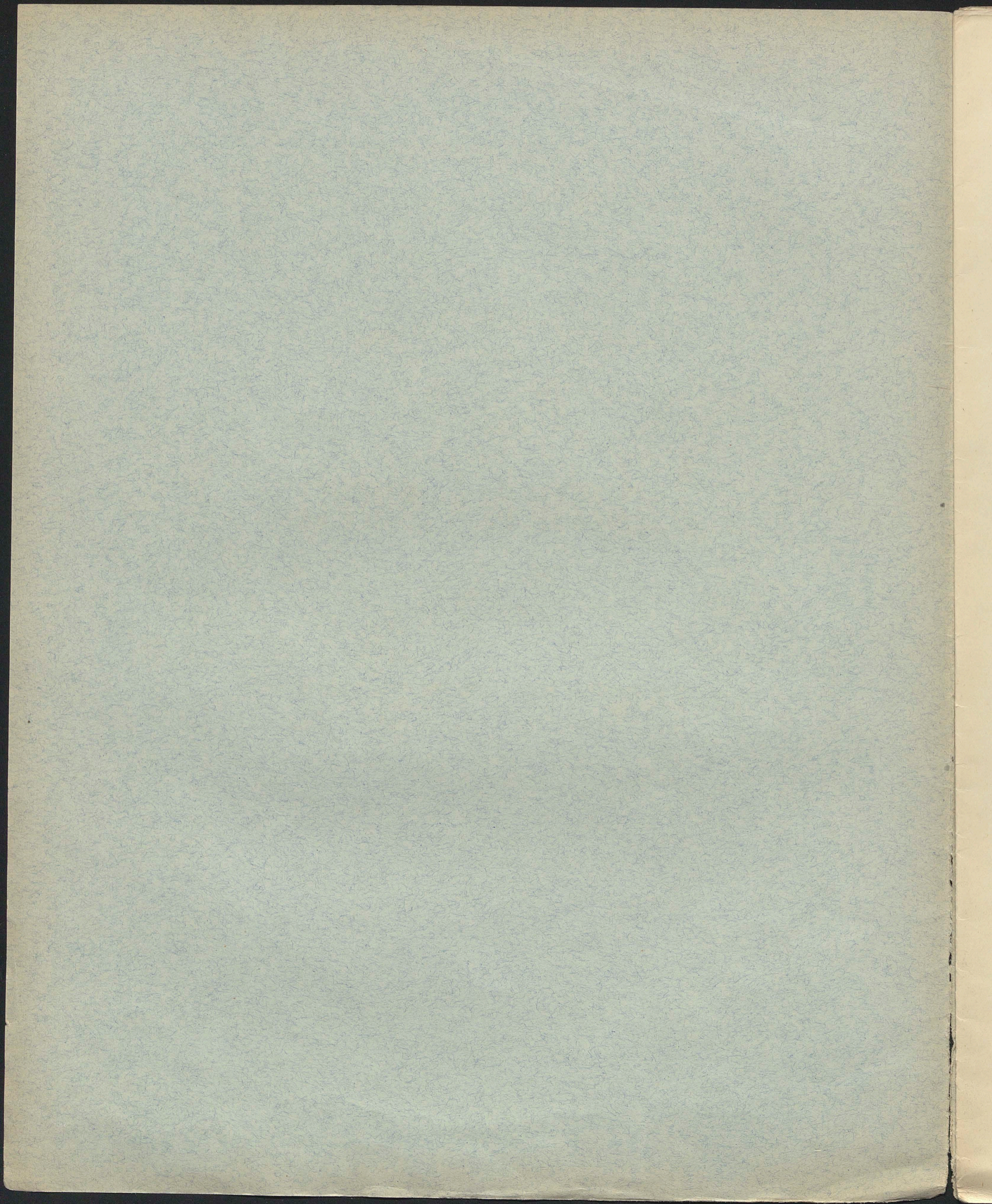
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LEIPZIG, FR. KISTNER.

(Médaille d'or de l'Empereur d'Autriche.)

6159.





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Grand Scherzo de Concert.

Ladislav Zelenka Op. 35.

Molto vivace.

The musical score is written for piano and bass. It begins with a **Molto vivace** tempo. The first system includes a **sf** dynamic in the piano part and a **p** dynamic in the bass part, with a **dimin.** marking. The second system features a **cresc.** marking and a **p** dynamic in the bass. The third system includes a **sf** dynamic and a **Ped.** marking. The fourth system has a **cresc. poco a poco** marking and a **p** dynamic. The fifth system includes a **f** dynamic. The score is marked with various performance instructions such as **Ped.**, **sf**, **p**, **cresc.**, **cresc. poco a poco**, and **f**. There are also asterisks and fingerings (e.g., 1, 2, 3, 4, 5) throughout the piece.



к 1956 м 600

First system of musical notation. The treble clef staff contains a melodic line with a long slur. The bass clef staff contains a bass line with a dynamic marking of *f* and a hairpin crescendo.

Second system of musical notation. The bass clef staff includes a sequence of fingerings: 2, 1, 2, 3, 4, 2, 1, 2, 4. It features a dynamic marking of *p* and a *Ped.* instruction with an asterisk.

Third system of musical notation. The treble clef staff is marked *leggiero*. The system includes two *Ped.* instructions with asterisks.

Fourth system of musical notation. The treble clef staff includes a *cresc.* marking. The system includes two *Ped.* instructions with asterisks.

Fifth system of musical notation. It features first and second endings in the treble clef staff, with a first ending bracket and a double bar line. The bass clef staff includes a first ending bracket and a double bar line.

Ed. J. Sch.

First system of musical notation. Treble clef, bass clef. Dynamics: *p* (piano), *cresc.* (crescendo). Includes a slur over the right hand and a fermata over the eighth measure.

Second system of musical notation. Treble clef, bass clef. Dynamics: *p* (piano), *cresc.* (crescendo). Includes a slur over the right hand.

Third system of musical notation. Treble clef, bass clef. Dynamics: *f* (forte), *p* (piano). Includes a slur over the right hand and a fermata over the final measure.

Fourth system of musical notation. Treble clef, bass clef. Dynamics: *f* (forte). Includes a slur over the right hand and a fermata over the final measure.

Fifth system of musical notation. Treble clef, bass clef. Dynamics: *p* (piano), *f* (forte). Includes a slur over the right hand and a fermata over the final measure.

Sixth system of musical notation. Treble clef, bass clef. Dynamics: *poco a poco cresc.* (poco a poco crescendo). Includes a slur over the right hand and a fermata over the final measure.

First system of musical notation, featuring a treble and bass clef. The treble clef contains a melodic line with a slur and a triplet of notes (5, 3, 1). The bass clef contains a supporting accompaniment.

Second system of musical notation, featuring a treble and bass clef. The treble clef contains a melodic line with a slur and a dynamic marking of *ff*. The bass clef contains a supporting accompaniment.

Third system of musical notation, featuring a treble and bass clef. Both staves contain complex melodic and harmonic lines with slurs.

Fourth system of musical notation, featuring a treble and bass clef. The treble clef contains a melodic line with a slur and a dynamic marking of *pp*. The bass clef contains a supporting accompaniment. The system concludes with the markings *Ped.*, an asterisk, and *Ped.*.

Fifth system of musical notation, featuring a treble and bass clef. Both staves contain complex melodic and harmonic lines with slurs. The system concludes with the markings *Ped.*, an asterisk, *Ped.*, an asterisk, *Ped.*, an asterisk, and *Ped.*.

Sixth system of musical notation, featuring a treble and bass clef. The treble clef contains a melodic line with a slur and a dynamic marking of *poco cresc.*. The bass clef contains a supporting accompaniment. The system concludes with the markings *Ped.* and an asterisk.

First system of musical notation, consisting of two staves. The upper staff is in treble clef and the lower in bass clef. The music features a melodic line in the upper staff and a supporting bass line in the lower staff, with various rhythmic values and articulation marks.

Second system of musical notation, consisting of two staves. The upper staff is in treble clef and the lower in bass clef. The music continues with melodic and harmonic development, including some slurs and dynamic markings.

Third system of musical notation, consisting of two staves. The upper staff is in treble clef and the lower in bass clef. The music features a melodic line in the upper staff and a supporting bass line in the lower staff, with various rhythmic values and articulation marks.

Fourth system of musical notation, consisting of two staves. The upper staff is in treble clef and the lower in bass clef. The music continues with melodic and harmonic development, including some slurs and dynamic markings. A *ff* marking is present in the lower staff.

Fifth system of musical notation, consisting of two staves. The upper staff is in treble clef and the lower in bass clef. The music continues with melodic and harmonic development, including some slurs and dynamic markings.

Sixth system of musical notation, consisting of two staves. The upper staff is in treble clef and the lower in bass clef. The music continues with melodic and harmonic development, including some slurs and dynamic markings. A *ff* marking is present in the lower staff.

First system of musical notation. The upper staff contains a melodic line with a slur and a fermata. The lower staff contains a bass line with a fermata. Dynamics include *f* and *Ad.* (Ad libitum). A star symbol is present in the lower staff.

Second system of musical notation. The upper staff continues the melodic line with a slur and a fermata. The lower staff contains a bass line with a fermata. Dynamics include *f*, *p*, and *cresc.* (crescendo). A star symbol is present in the lower staff.

Third system of musical notation. The upper staff continues the melodic line with a slur and a fermata. The lower staff contains a bass line with a fermata. Dynamics include *ff* and *p*. A star symbol is present in the lower staff.

Fourth system of musical notation. The upper staff contains a melodic line with a slur and a fermata. The lower staff contains a bass line with a fermata. The tempo marking *leggiero* is present. A star symbol is present in the lower staff.

Fifth system of musical notation. The upper staff contains a melodic line with a slur and a fermata. The lower staff contains a bass line with a fermata. A star symbol is present in the lower staff.

Sixth system of musical notation. The upper staff contains a melodic line with a slur and a fermata. The lower staff contains a bass line with a fermata. The system concludes with first and second endings, marked with '1.' and '2.' and a double bar line. A star symbol is present in the lower staff.

Più lento e molto espressivo.

p
Ped. * *simile*
cresc.

espress. *sonore*
con Pedale.

cresc.

dimin. *mf*

f *string.*

un poco più tranquillo 9

poco a poco *p*

cresc. poco a poco e molto legato

dimin. e rall. *a tempo* *molto espress.*

1 4 3 1 4 3 2 1 4

cresc. 5 2 3 1 1 2 1 3 4 2 1 2 3 2 1 4

dimin. *pp* 4 1 1 4

Quasi Cadenza, movimento ad libitum.

sonore

veloce e sempre

string.

1 2 4 5

2 3 1

1 3 1 3 2

8

2 1 2 3 5

dimin. e rall.

Tempo I.

p

leggiere

First system of musical notation. The upper staff features a complex texture of chords and melodic lines with various ornaments and slurs. The lower staff provides a harmonic accompaniment with chords and some melodic fragments. The instruction *cresc. poco a poco* is written above the lower staff.

Second system of musical notation. The upper staff continues with dense chordal textures and melodic lines. The lower staff features a more active bass line with some melodic movement. A dynamic marking *ff* is present in the lower staff.

Third system of musical notation. The upper staff shows a melodic line with a slur and an 8-measure rest. The lower staff has a more rhythmic accompaniment. A dynamic marking *Ped.* is written below the lower staff.

Fourth system of musical notation. The upper staff has a melodic line with a slur. The lower staff features a rhythmic accompaniment with some melodic fragments.

Fifth system of musical notation. The upper staff has a melodic line with a slur. The lower staff features a rhythmic accompaniment with some melodic fragments. A dynamic marking *>* is written below the lower staff.

First system of musical notation, consisting of a grand staff with a treble and bass clef. The treble staff contains a complex melodic line with many accidentals and slurs. The bass staff contains a more rhythmic accompaniment with some rests.

Second system of musical notation. The treble staff continues the melodic line. The bass staff features a series of chords and some melodic fragments. Dynamic markings include *sf* and *ped.* with an asterisk.

Third system of musical notation. The treble staff has a more active melodic line. The bass staff has a steady accompaniment. Dynamic markings include *p*, *cresc.*, and *sf*.

Fourth system of musical notation. The treble staff continues with a melodic line. The bass staff has a more active accompaniment. Dynamic markings include *sf* and *ped.* with an asterisk.

Fifth system of musical notation. The treble staff has a melodic line with some slurs. The bass staff has a steady accompaniment. Dynamic markings include *p* and *cresc. poco a poco*.

Sixth system of musical notation. The treble staff features a melodic line with a repeat sign (8) above a section. The bass staff has a steady accompaniment. Dynamic markings include *f* and *sf*.

First system of musical notation, featuring a treble and bass clef. The treble clef contains a melodic line with a dynamic marking of *f*. The bass clef contains a supporting line with a dynamic marking of *f*. The system concludes with a fermata over the final notes.

Second system of musical notation. The treble clef has a dynamic marking of *p* and the word *leggiero* above it. The bass clef has a dynamic marking of *p*. Both staves feature a *ped.* marking and an asterisk symbol below the notes.

Third system of musical notation. The bass clef has a dynamic marking of *p*. Both staves feature a *ped.* marking and an asterisk symbol below the notes.

Fourth system of musical notation. The treble clef has a dynamic marking of *p*. The bass clef has a dynamic marking of *p*. The system includes a *cresc.* marking in the treble staff.

Fifth system of musical notation. The treble clef has a dynamic marking of *p*. The bass clef has a dynamic marking of *p*. The system includes a *cresc.* marking in the treble staff.

Sixth system of musical notation. The treble clef has a dynamic marking of *f*. The bass clef has a dynamic marking of *f*. The system includes a *cresc.* marking in the treble staff.

1841. 2001

First system of musical notation, featuring a grand staff with treble and bass clefs. The music includes a piano (*p*) dynamic marking and a *Ped.* (pedal) instruction. A star symbol (*) is placed at the end of the system.

Second system of musical notation, continuing the piece with various dynamics including *f* and *p*. A *Ped.* instruction is present.

Third system of musical notation, featuring a *f* dynamic marking and the instruction *poco a poco cresc.* (poco a poco crescendo).

Fourth system of musical notation, showing a continuation of the piano texture with various chordal structures.

Fifth system of musical notation, marked with *ff* (fortissimo) and an *8.* (ottava) marking above the treble clef.

Sixth system of musical notation, continuing the piano accompaniment with complex chordal patterns.

Seventh system of musical notation, marked with *pp* (pianissimo) and ending with *Ped.* and a star symbol (*) instructions.

First system of musical notation, consisting of two staves. The music features a complex texture with many beamed notes and slurs. Below the staves, there are four asterisks and the word "Ped." repeated four times, indicating pedal points.

Second system of musical notation, consisting of two staves. The word "poco cresc." is written above the first staff. The notation includes various rhythmic values and slurs.

Third system of musical notation, consisting of two staves. The word "ff" is written above the second staff. Below the staves, there is a "Ped." marking and an asterisk.

Fourth system of musical notation, consisting of two staves. The notation is dense with many notes and slurs.

Fifth system of musical notation, consisting of two staves. The word "f" is written above the first staff. The notation includes many beamed notes and slurs.

Sixth system of musical notation, consisting of two staves. The word "ff" is written above the second staff. Below the staves, there is a "Ped." marking and an asterisk.

Seventh system of musical notation, consisting of two staves. The word "p" is written above the second staff. The notation includes many beamed notes and slurs.

First system of musical notation, featuring a grand staff with treble and bass clefs. The music includes a melodic line in the treble and a bass line in the bass. A dynamic marking of *sf* is present in the bass line.

Second system of musical notation. The treble line continues with a melodic line, and the bass line provides accompaniment. A dynamic marking of *sf* is present in the bass line. The instruction *cresc. sempre* is written above the treble line.

Third system of musical notation. The treble line features a melodic line with an *8* (octave) marking. The bass line continues with accompaniment. A dynamic marking of *sf* is present in the bass line.

Fourth system of musical notation. The treble line continues with a melodic line. The bass line features a complex accompaniment. A dynamic marking of *sf* is present in the bass line. The instruction *cresc. poco a poco* is written above the treble line.

Fifth system of musical notation. The treble line features a melodic line with an *8* (octave) marking. The bass line continues with accompaniment. A dynamic marking of *ff* is present in the bass line.

Sixth system of musical notation. The treble line continues with a melodic line. The bass line features a complex accompaniment. Dynamic markings of *sf* are present in both the treble and bass lines. The instruction *Ad.* is written below the bass line.

First system of musical notation, featuring a grand staff with treble and bass clefs. It includes a fermata over the first measure, a dynamic marking of *ff* (fortissimo) in the second measure, and a measure rest marked with an asterisk (*) in the fourth measure. A bracket with the number 8 spans the first four measures.

Second system of musical notation, featuring a grand staff. It includes a dynamic marking of *cresc.* (crescendo) in the second measure and a dynamic marking of *ff* in the fourth measure. A bracket with the number 8 spans the first four measures.

Third system of musical notation, featuring a grand staff. It includes a dynamic marking of *ff* in the second measure.

Fourth system of musical notation, featuring a grand staff. It includes a bracket with the number 8 spanning the first four measures.

Fifth system of musical notation, featuring a grand staff. It includes a bracket with the number 8 spanning the first four measures.

Sixth system of musical notation, featuring a grand staff. It includes a fermata over the first measure.

★ Erfolgreiche Klaviermusik ★

C. Ansorge M.
Traumbilder (Erinnerung – Vergangenheit – Zu spät) 2. –
Allgem. Musikztg.: Originell in der Erfindung, durchaus fesselnd, bestimmt im Ausdruck und musikalisch fein empfunden.

S. Bortkiewicz
Lamentations et Consolations
 Heft I (Nr. 1–4) 3. –
 Heft II (Nr. 5–8) 3. –

M. Enrico Bossi
 Op. 137. **5 Stücke**
 Nr. 1. Präludium Nr. 1. *C.* 1.50
 Nr. 2. Präludium Nr. 2. *Es* 1.50
 Nr. 3. Intermezzo Nr. 1. *Dm.* 1.50
 Nr. 4. Intermezzo Nr. 2. *Ges* 1.50
 Nr. 5. Studie. *Bm* 1.50

H. Cassimir
2 Klavierstücke nach Versen aus H. Conradis „Lieder eines Sünders“
 Nr. 1. Abendstimmung. *Des* 1.50
 Nr. 2. Unruhe der Nacht. *Fism* 1.50
Signale: Künstlerisch vornehme Musik von wirklich poetischem Gehalt, die der flachen Mode auch nicht die leiseste Konzession macht.

F. Draescke
 Op. 21. **Was die Schwalbe sang**
 5 lyrische Stücke. (Vision – Traum im Elfenhain – Abschied ohne Ende – Launische Fee – Weltvergessenheit) 3. –
Kunstwart: Das sind feinste Gaben lyrischer Kleinkunst! Nr. 3 „Abschied ohne Ende“ halte ich für eine der allerbesten und kostbarsten Perlen in fimer Kunst. (Dr. Goehler.)
 Op. 43. **Rückblicke**
 5 lyrische Stücke. (Sturmgedanken – Ruhe am Strom – Nur ein Ton – Heimfahrt – Seltsame Botschaft) 4. –
Musikal. Wochenblatt: Eine Folge geistreicher, überaus fesselnder Tonbilder, die sich als Resultat einer kräftigen Phantasie und technischer Meisterschaft darstellen.

P. Graener
 Op. 22. **Aus dem Reiche des Pan**
 4 Stücke 2. –
Schweiz. Musik-Zeitg.: Weltvergessene, träumende Harmonien in ganz kleinen anspruchlosen Formen.

Hans Huber
 Op. 124. **6 Oktaven-Etüden zum Konzertvortrag**
 Nr. 1. Toccata. *Dm.* 1.50
 Nr. 2. Valse-Impromptu. *H.* 1.50
 Nr. 3. Romanze. *Es* 1.50
 Nr. 4. Intermezzo. *E* 1.50
 Nr. 5. Nachtstück. *Am.* 1.50
 Nr. 6. Valse-Impromptu. *B.* 1.50

S. Karg-Elert
 Op. 17. **Bagatellen**
 Nr. 1. Humoreske. *Dm.* 1.20
 Nr. 2. Scherzino. *G.* 1.20
 Nr. 3. Kantilene. *Des* 1.20
 Nr. 4. Impromptu. *Hm.* 1.20
 Nr. 5. Burleske. *F.* 1.20
 Op. 45. **Walzer-Szenen**. 8 Charakterstücke. 4. –
 Prächtige, brillante Vortragsachen von unmittelbarer Wirkung.

J. Lamberg M.
 Op. 14 Nr. 1. **Valse expressive**. *As.* 1.20
Österreich. Volksztg.: In dem Konzert Grünfeld hat die Valse expressive von Lamberg so allgemein angesprochen, daß das Stück wiederholt werden mußte.
Wiener Salonblatt: Ein Kabinettsstück ersten Ranges!

Op. 17. **Causeries de Vienne**. 5 Stücke 3. –
Die Presse: Es sind reizende Plaudereien, bald bedächtig, bald sprudelnd, – in gutem Sinne wienerisch, nirgends platt, immer kurzweilig. (Dr. Rob. Hirschfeld.)

A. Longo
 Op. 18. **6 Stücke**
 Nr. 1. Präludium. *Des* 1. –
 Nr. 2. Rückkehr. Romanze. *Des* 1. –
 Nr. 3. Scherzino. *Bm* 1.50
 Nr. 4. Romanze. *Des* 1. –
 Nr. 5. Mazurka. *As* 1.50
 Nr. 6. Novellette. *Des* 1.50
Chorgesang: 6 Konzertsstücke, welche dem Künstler wie dem guten Klavierspieler Befriedigung geben.

Op. 19. **Romantische Suite Nr. 3**. *Dm.* 3. –
 Einzel:
 Nr. 1. Präludium. *Dm.* 1. –
 Nr. 2. Romanze. *B* 1. –
 Nr. 3. Scherzo. *Dm* 1.50

Op. 20. **Nuptialia**. Suite. *C.* 3. –
 Einzel:
 Nr. 1. L'Augurio. *C* 1. –
 Nr. 2. Canto d'Amore. *As* 1. –
 Nr. 3. Marcia. *C* 1.50

Op. 23. **Romantische Suite Nr. 4**. *E* 3. –
 Einzel:
 Nr. 1. Präludium. *E* 1. –
 Nr. 2. Romanze. *A* 1. –
 Nr. 3. Novellette. *E* 1.50
Klavierlehrer: In Longo machten wir eine neue und wie wir gern hinzufügen, interessante Bekanntschaft usw.

G. Martucci
 Op. 76. **3 Stücke**
 Nr. 1. Novellette. *Es* 1.50
 Nr. 2. Notturmo. *H.* 1.50
 Nr. 3. Scherzo. *G* 1.50
Schweiz. Musik-Zeitung: Ein Trifolium geistreicher, feiner Klavierstücke, die von sicherer Formbeherrschung und gründlichster Kenntnis der Wirkungen des Instruments zeugen.

R. Niemann
 Op. 37. **Scherzo**. *Gm* 2. –
 Op. 38. **Träumerei**. *E* 1. –
 Op. 39. **Notturmo**. *E* 2. –
 Op. 42. **Polonaise**. *D* 2. –
 Op. 44. **Intermezzo**. *Bm* 1.50
Klavierlehrer: Von den warm empfundenen, erfreulichen Klavierstücken ist besonders die Polonaise (Op. 42) von zwingender Wirkung, allerdings erfordert das technisch schwere Stück glänzendes, feuriges und musikalisches Spiel.

J. Pembaur
 Op. 96. **4 Stücke**
 Nr. 1. Frühlingsnacht. *G* 1. –
 Nr. 2. Sommernacht. *Des* 1. –
 Nr. 3. Herbstnacht. *Em* 1. –
 Nr. 4. Winternacht. *Cm* 1. –

C. Piutti M.
 Op. 14 Nr. 1. **An der Quelle**. *A.* 1.50
Schweiz. Musik-Zeitung: Zu dem leichten melodischen Fluß gesellt sich bei Piutti eine farbenreiche Harmonisierung, die seinen Gebilden erhöhten Reiz verleiht.

H. Reinhold
 Op. 50. **Valses pittoresques** 2. –
 Eines der bekanntesten Werke des beliebten und erfolgreichen Wiener Pädagogen.

A. Reuß
 Op. 16. **3 Stimmungen**
 Nr. 1. Märchen. *D* 1.50
 Nr. 2. Trübe Stunden. *Gism* 1.50
 Nr. 3. Erfüllung. *G* 1.50
Augsburger Volksztg.: Was der Komponist in den vorliegenden drei Stücken bietet, sind wirklich Stimmungen reizvollster Art, geistreiche Improvisationen von unmittelbarer packender Wirkung. – Reuß bietet in allen drei Nummern fein empfundene zarte Musik von bestrickendem Reiz und intimstem persönlichen Empfinden.

L. Schlegel
 Op. 30. **Ins Album**. 4 Stücke
 Nr. 1. Kahnfahrt. *E* 1. –
 Nr. 2. Kapriccio. *Am* 1. –
 Nr. 3. Trauermarsch. *Em* 1. –
 Nr. 4. Walzer. *C* 1. –
Deutsche Tonkünstler-Zeitung: Vier prächtige Stücke voll Leben und Stimmung, eine wirkliche Bereicherung der Klavier-Litteratur.

O. Singer
 Op. 9. **3 Stücke**
 Nr. 1. Burletta. *D* 1.50
 Nr. 2. Réverie fantastique. *As* 1.50
 Nr. 3. Böhmisch. *Es* 1.50
Allgemeine Musikztg.: Ein ausgesprochener Sinn für die Wirkungen pianistischer Feinheiten tritt in allen Stücken zutage. Besonders wird durch die Ausarbeitung des schlichten Themas in „Böhmisch“ die Komposition zu einem Kabinettsstück.

L. Thuille
 Op. 37. **2 Stücke**
 Nr. 1. Threnodie. *Bm* 1.50
 Nr. 2. Burla. *A* 1.50
Signale: Zwei überaus sympathische und feingestaltete Beiträge moderner, wahrhaft dem Charakter und den Grenzen des Instruments angemessener Klaviermusik.

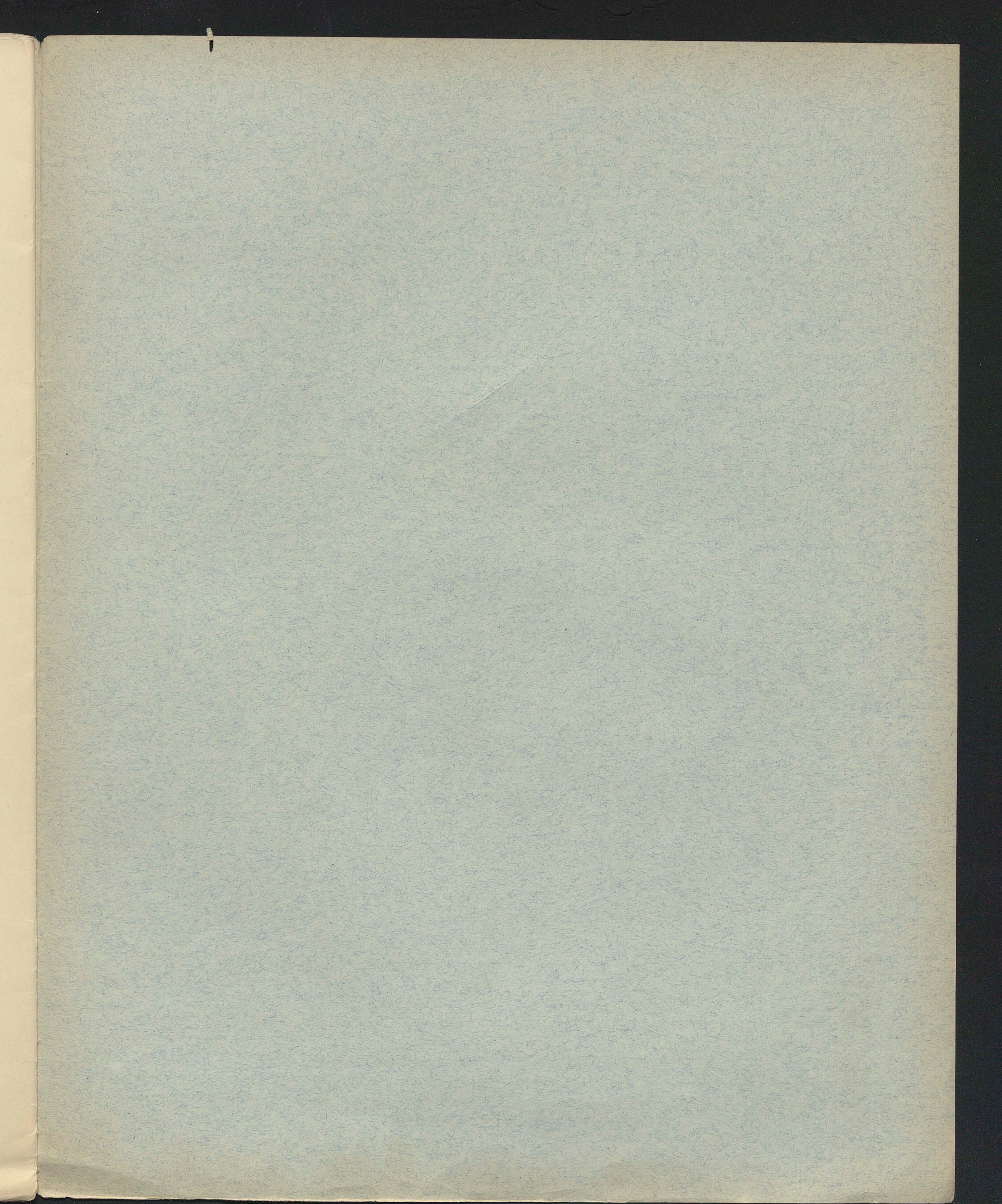
L. Żeleński
 Op. 35. **Grand Scherzo de Concert**. *Es* .. 2.50
 Ein höchst effektvolles dankbares Klavierstück.

O. Zweig
 Op. 6. **Suite**. *E* 5. –
 Einzel:
 Nr. 1. Präludium. *Em* 1.50
 Nr. 2. Toccata. *A* 1.50
 Nr. 3. Scherzo. *Cism* 1.50
 Nr. 4. Tema con Variazioni. *E* 1.50
 Nr. 5. Intermezzo. *H* 1.50
 Nr. 6. Rondo. *E* 1.50
Musikalisches Wochenblatt: Wir empfehlen die Suite angelegentlich für das private Studium wie auch besonders für den allgemeinen Unterricht, denn jeder ernst Denkende und streng Prüfende wird davon ohne Zweifel Anregung und Genuß haben.

Op. 8. **12 Deutsche Tänze und Walzer** 2. –
Klavierlehrer: Seine Deutschen Tänze sind von sehr ansprechender und feiner Fassung, beweisen deutsche Art und Empfindung, halten sich fern von allem Konventionellen und zeichnen sich durch schönen und natürlichen Klaviersatz aus – eine dankenswerte Gabe für musikalische Erholungsstunden.

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Vierhändige Klaviermusik

(Bearbeitungen)

Bennett, W. St.	M.	Grill, L.	M.	Langer, F.	M.
Op. 3. Overture zu „Parisina“	2.50	Op. 8. Overture. <i>Am</i>	3.—	Vorspiel zur Oper „Murillo“	1.50
Op. 15. Die Najaden. Konzert-Ouverture	2.50	Hallén, A.		Liszt, Fr.	
Op. 20. Die Waldnymphe. Konzert-Ouverture	2.75	Op. 17. Rhapsodie. <i>F.</i> [Hermann]	2.50	Wasserfahrt und Jäger-Abschied	2.—
Op. 39. Overture zu „Die Maikönigin“	2.50	Haydn, J.		Lully, J. B.	
Op. 42. Phantasie-Ouverture zu „Paradies und Peri“	3.—	6 Symphonien aus dessen unbekanntenen von 1761—1776 komponierten Symphonien ausgewählt, revidiert etc. von C. Banck [Horn].		Gavotte. <i>Dm.</i> [Kleinmichel]	—75
Op. 43. Symphonie. <i>Gm.</i>	6.—	Nr. 1. Le Midi. <i>C</i>	4.—	Martucci, G.	
Bleyle, Karl.		Nr. 2. <i>G</i>	4.—	Op. 75. Symphonie. <i>Dm.</i>	12.—
Op. 6. Symphonie. <i>F.</i> [Ruoff]	6.—	Nr. 3. <i>Es</i>	3.—	Mendelssohn-Bartholdy, F.	
Op. 9. Flagellantenzug [Ruoff]	4.—	Nr. 4. <i>C</i>	4.—	Op. 45. Sonate. <i>B</i> [Schubert]	2.—
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